

# The Secret Language of The Ideogram

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## Chapter 1

### World and Movement

Ancient Traditions hold that in the beginning there were the primordial waters into which the creative intent entered. The world's first manifestation is the movement in the waters. In ancient Indian mythology, for instance, the Godhead is attributed the name Narayana. Etymologically, the sound may be interpreted as movement(yana) in the waters(naara). Iconographic depiction of the Hindu God is that of the diety resting on the waters on a seven headed serpent. The first incarnation of the Indian Godhead, is in their mythology, a fish – again, symbolic of movement generated in the waters, and that of the primordial stages of creation.

In the Chinese language, the sound Yu symbolizes(宇) [yǔ] the Cosmos, (語) [yǔ]Language, (魚) [yú] the Fish, etc. Here, again, we see the idea that the Cosmos is the creative intent, which manifests structurally as the word, as language, and it is that which is ultimately as an entity moving in the waters.

All forms may thus be thought of as deriving from certain fundamental patterns of movement. And an ideogram must in its form and movement capture the nature of the object it seeks to represent. In the psyche similar generative movements create associations between perceived concepts. These

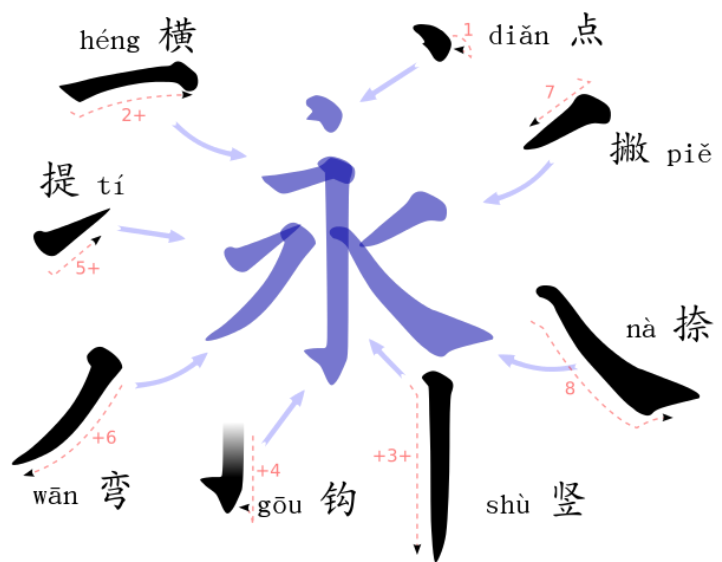


Figure 1. The Chinese Character 永 (yǒng), meaning "forever" or "permanence" is often used to illustrate the 8 basic strokes of Chinese characters. The ancient Chinese dictionary Shuo Wen interprets the form as the ordered patterns of expansion of a water stream.

associations may be used to arrive at a fundamental set of radicals within the ideographic language. If these radicals are symbols of generative principles, an association of the generator-generated may be used to arrive at symbols for all manifested forms.

## Chapter 2


### Exploring The Patterns


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Before we embark on a detailed exploration of a traditional set of radicals in the only extant ideographic script, for deeper insights into the nature of these radicals, we'll explore a little further on what the fundamental movements in reality, as we perceive, are. What could be a signature of a thing? What drives these patterns, and how are their movements interrelated?

We see movement on the horizontal, as on an expanse, and movement through a vertical. All patterns seem derivative of these two fundamental patterns of movement. Resorting to traditional Chinese terminology we may see them as the Yin ( Horizontal ) and the Yang ( Vertical ) patterns of movement.

The horizontal must by its nature be passive, it is the earth material, the fodder on which the active principle may act, fecundating it, bringing forth change, life, evolution, the myriad. The Horizontal allows, or becomes the substrate on which the vertical, the generative, the Heavens, act. Hence the ideogram of the cross is symbolic of the merging. The Chinese Character for 10, is a cross 十, while the ancient form was that of a disc penetrated by a

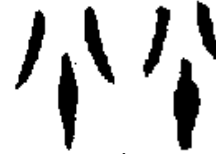
vertical  . Other ancient variants of the Chinese 10 has the ideograph symbolizing interaction of Heaven and


Earth above the disc and the vertical  , whilst still other symbols used by the ancient Chinese for the

number 10 seem explicitly sexual in symbolism  , as if to suggest, in a more primitive sense, the idea of the conjunctio being generative of the various movements. The number 10 Ten is the number that encompasses all fundamental numbers, the principles of creation, and by extension the patterns of creative movements, according to the Pythagoreans. The principle of the number , for the Pythagoreans, were also contained in the four; or the tetrad as the sum 1+2+3+4 gives the number 10. It is interesting to note the two dimensional abstraction of the number 10 of the modern Chinese 十 is an expansion over the four generated directions. While the ancient form is an expansion over all 10 directions of reality, as understood by the ancient Chinese, and as we are informed by the

explanation for the Character in the ancient Chinese dictionary Shuo Wen. We see that the number 10 in the Arabic numerals form becomes composed of ‘1’ symbolic of the male, the phallic, etc. and 0 symbolic of the great primordial void, the womb, the feminine, etc.

We may conjecture that in the generated directions are the fundamental patterns of creation- along which



movement may occur. The ideogram variant form 10 in ancient Chinese writing, , is composed of the symbol for 8, in addition to a top-down movement. The 8 is again of significance in ancient Chinese mythology and science. The Ba guas, the fundamental patterns of evolution represented by the Triagrams are 8 in number. The Two is said to generate The Five( the four directions of the cross, and its center, according to Western symbolic thought) which evolves into The Eight Patterns. The triagrams are the three principles( Heaven, Earth, Man) in a Yin or Yang state. Eight is the number of notes in a musical octave. In temporal reality, the Octave can capture the patterns of any manifested phenomenon. The pentatonic scale can achieve the same, perhaps on a different realm.

We may speculate thus: All movements in the Octave, happen between the 1 and the 2. Their merging gives rise to the 3, the 3/2 frequency note, the note of the Joy of union, of generation, as Earth Witnesses Heaven Experience. The 10 the whole of the generated reality. 5 is an independent half. The 5 against the 4, the 5 as it manifests in the feminine half, the Ga, in the Octave. The five as it manifests in the half of active generation, is Dha. Ma is the manifestation of Joy on the substratum on which generation happens, the Joy of creation as Heaven witnesses Earth experience. Ri, is the Joy as experienced by the active half, compounded into the two. Ni is the Joy of both halves, expressed as a whole.

| Sa  | Ri  | Ga  | Ma  | Pa  | Dha  | Ni  | Sa  |
|---|---|---|---|---|--|---|---|
| 1   | 9/8   | 5/4   | 4/3   | 3/2   | 5/3  | 15/8  | 2   |
|  |  |  |  |  |  |  |  |
| 天 Tiān<br>Heaven/Sky<br>乾 Qián  | 火 Huǒ<br>Fire<br>離 Lí   | 雷 Léi<br>Thunder<br>震 Zhèn  | 風(风) Fēng<br>Wind<br>巽 Xùn  | 澤(泽) Zé<br>Lake/marsh<br>兌 Duì  | 山 Shān<br>Mountain<br>艮 Gèn  | 水 Shuǐ<br>Water<br>坎 Kǎn  | Earth<br>地 Dì<br>坤 Kūn  |

The three lines of the triagram, may be interpreted as Earth, Man, and Heaven, it seems, in order, from the top to the bottom. Broken, it symbolizes Yin and unbroken it symbolizes Yang. In a Yin state, the aspect is perceptive, in a Yang state, the aspect is generative of the perception.

The patterns of evolution in a world, in a system, in an emotion, in a season, etc, may be captured as a temporal pattern of movements, each pattern mapped to one of the above 8. So each generated pattern is a manifested pattern of Joy of the primordial merging. The experience of Joy in the pattern, as the observer sees it may occur as a result of the union, or as a result of the generated; it may occur intensely in the male, it may occur intensely in the female, or in both together. The manifested Cosmos, then, is the experience of Joy of this Trinity.

The sub-patterns in them, the objects, each has a signature in temporal reality, related to the manifestation of the Joy in that form.

If we take a dog, as the created experiences it – it is symbolic of fierceness, instinctiveness, baseness, by extension, symbolic of lust, also of usefulness and loyalty to the created when he tames it, of the individual animal nature, etc.

The ideogram of a dog, may be the picture of a dog. The picture of a beast combined with an ideogram that most clearly abstracts the quality of the dog as a instinctive something, whose purpose manifests when tamed, etc.. Chinese has two ideograms for the dog, one is the picture of a dog, the other is the picture of a dog combined with 句, the picture of a mouth, signifying expression, and the image of two connected vines.

The snake is symbolic of instinct, its movement in which it clings close to the earth, difficulty to tame, poisonous nature, etc. Mythology associates it with temptation. It feeds on rodents ( symbolic of the petty intellect ), birds ( symbolic of transformation), fish, or anything it can manage to swallow, in some cases other snakes as well. It also symbolizes great attentiveness to surrounding, heightened perceptivity, etc. The ideogram for the snake in Chinese is an image of the snake, likely the hood of a cobra. An alternative ideogram strengthens the idea with the image of a crawling reptile added to its left. The King cobra predominantly feeds on other snakes, lives secretly in a forest environment, and has a tendency to be aggressive when threatened.

The peacock is in some traditions symbolic of transformation. The snake is diet for the peacock. Peacocks have been seen stalking and eating snakes.

The form that manifests, in other words, is a perception of the nature of joy manifesting there. The harmonious transmutando of Joyous factors creates a beautiful world, while the Joy degenerating into baser perception generates the darker aspects of reality.

Patterns need a constant harmonization, their amount must be regulated, and at the same time, certain patterns of evolution need strengthening. Transmutation of a pattern back to its or

iginal form - perception of Joy - can only occur through the created central principle – the human. The human experience of reality, the human consumption of various kinds of food, and their transformation in the human system is related to transmutation of that perception of reality of his, into Joy.

When transmutation is not healthy, this results in illness, in sick patterns in the manifested world, etc. Harmonization through ordering goodness, and a healthy transmutation of the perception into Joy is where the cure lies. The weakened transmutation pattern manifests as a disease; a thing which exhibits the same transmutation pattern, as the disease forces, whose signature is imprinted in water, becomes cure for the system – and this principle is known as homeopathy.

The manifested forms are generally symmetric, as the perception of Joy is

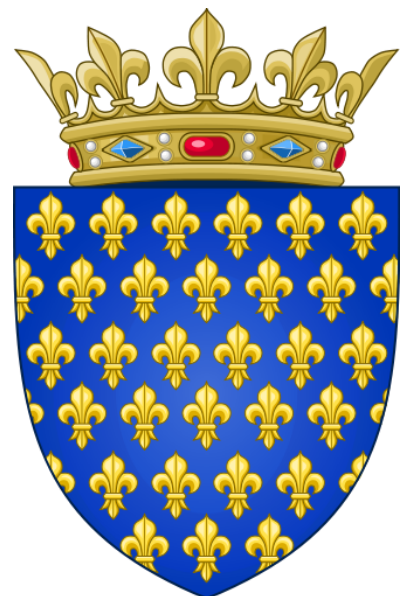


Figure 2. The French Fleur-De-Lis is considered symbolic of the union of the dual principles.

symmetric. This harmonious symmetry manifests in the symmetric forms of the Galaxies, spherical forms of the worlds, the circular movement of the planets, etc. As each world interacts symmetrically experiencing its complementary creation, planets often undergo a rotation, a sign that the experience of Joy is harmonious, dynamic, of an ordering nature.

## Chapter 3

### Restrain Between Patterns

If manifested patterns are patterns of experiential Joy of the two creative factors – how do the patterns interrelate? What restrains their evolution?

We must think of spatial reality as our perception of a temporally separated set of Joy forms. All movements, forms, their proximity, interaction, dissolution to, evolution from are all manifestation in a temporal reality of the evolution of the Joy perception as the two interact.

The existence of a pattern, in other words a form, is related to the broader sustenance of the Joy spring. A pattern is strengthened by its like. A pattern thus apparently 'seeks' those patterns which are needed for its sustenance.

The natural state of a pattern is to sustain itself, and it apparently acts against its extinguishing by an opposite. A stronger spring, can overwhelm a weaker – but internally the consumption is related the sustenance of the latter. The consumed having sustained itself through assimilation of pattern-evolution energies, becomes assimilate for a stronger spring, or must undergo transformation so that it may eventually be part of the grander Joy stream.

The principles of transformation, harmonious, must be a set of rules, as are the rules of composition of a melody, rules of counterpoint, rules, of Harmony, etc. Rules that restrain the nature, transformability, and interaction of numbers.



Figure 3. Nut the Sky Goddess, and Geb the Earth God, as depicted on an Egyptian Sarcophagus. The bird above them, is a symbol of transmutando.



Figure 5. Two panels, all that remain, of a Jesse Tree window of the late 12th or early 13th century, Canterbury Cathedral. ( Source: Wikipedia) [http://en.wikipedia.org/wiki/File:Canterbury\\_Cathedral\\_080\\_Jesse\\_tree.JPG](http://en.wikipedia.org/wiki/File:Canterbury_Cathedral_080_Jesse_tree.JPG)



Figure 4. The Jesse Tree is considered sexual in its symbolism. The fractal creative forces of manifested reality are apparent in this abstract form.

The habitat of a conscious form, its appearance, how it contributes to the environment, how it ceases to exist in it, what it makes to cease exist, how it expresses itself in the environment, etc., gives insights into what role it plays as a pattern, and the greater pattern of reality as a whole.

Let us take the dung beetle as an example. It takes the dirt-matter, the fodder, the prima materia of a stage of creation, a substance in Chaos, rolls it, lays its eggs in it, and its own form emerges from it while feeding on the Chaos matter, the substance that serves as fodder for the transformation, and the substance that must undergo transformation. The dung beetle was thus the symbol of a Diety for the Egyptians- the God Khepris. The word Kheper means to emerge or come into being, or to be transformed. An ancient Egyptian text has been quotes such, "Kheper-i kheper kheperu, kheper-kuy,m kheper n khepri kheperu m sep tepy," and translated as "I became, and the becoming became. I became by becoming the form of Khepra, god of transformations, who came into being in the First Time. Through me all transformations were enacted."

Plants often enact the same act of primordial creation, they take a chaotic prima materia dissolved in water, absorb it, transform it into various stages into what are often Joyous forms form in the larger creation. They put their seeds back into the prima material, generating similar forms from it. Their form is also sustained by the other elementals – air, which can most easily hold the creative word, heat or fire which being fed by the air, and extinguished by the waters, is a symbol of intensified power of transformation of the creative word, and of the tendency of dissolution back into primal states. Rain has been understood in some primitive cultures as the semen of Heaven fecundating earth .



Earth is the fecund matter, together with waters it forms a substance which living forms can transform. For the alchemists, the matrix of the earth was the womb in which various metals were sustained.

Birds, live on the trees – symbols of patternization, evolution, transformation. They feed on its fruits. They fly through the substance that can hold the creative word. Birds are often symbols of a higher transmutation, of flight, of ascension, lightness, etc. Some birds as the crow have been associated with death and decay though, with the nigredo stage of their work, by the alchemists, for instance. Particulars of association depends on the nature, form, and habitat of the bird. The flight of a bird downward may be seen as the descension of a transmutation principle into baser matter.

The western dragon, and other elements that havoc damage on the ordering of reality are generated as a result of blockage in the transmutando. The stealing of a cup, perhaps a vessel of transmutation, arouses the Dragon the Beowulf legend. Hence the legends of the spiritual hero conquering the dragon by the cross, and legends of the knight vanquishing the dragon by the spear or the sword (both phallic in symbolism). The dragon breathing fire is symbolic that the dragon contains a prima material that seeks to be either sublimated, or dissolved into the waters.

We find that an 'Order of the Dragon,' *Societas Draconistrarum*, was established in Hungarian history, for the purpose of 'defending the Cross.' The order had St George as their patron saint, and his defeat of the dragon was symbolic of the ethos of the order. The manifested knightly forces, this suggests, when interpreting reality symbolically, has ultimately the purpose of defending the primal union and its resultant transmutation, which is reality. Eastern Orthodox iconographic depictions of Saint George slaying a dragon often include the image of the young maiden looking on from a distance. In the fully developed version of the legend, St. George uses a cross to subdue the dragon and rescues a princess who was to become food for the dragon.

In Slavic mythology, the words "zmey", "zmiy" or "zmaj" are used to describe dragons. These words are masculine forms of the Slavic word for "snake", which are normally feminine (like Russian zmeya). In Greek Mythology, an immense serpent, child of Typhon and Echidna, guarded the Golden Fleece at Colchis.

Each form has to be understood as a perception in the conjunction of the primordial two and the resultant transmutando. In this context the serpent may be symbolic of temptation and instinct, of superficial individuality. Its undulating movements suggest active fluctuations in the yin-yang balance. Its hissing sound suggest, the nature of the form is to try and command to restrain anything that may evoke its attention, or may threaten its existence. Its venom can immobilize and digest the prey from within. It is often conquered by the eagle, the peacock, other birds of prey (symbolic of forces of transmutation), by a swift rodent (intelligence) such as the mongoose, etc. The hissing sound, the expression of the creative word, the nature of its form, is a command to the form that agitated it to be more restrained to reality, to enter into a profounder restraint of the dual. Homeopathically, in a movement pattern similar to the form's expression of its nature is its harmonious resolution.

The Horse is symbolic of vigor, fast movement, a force which when tamed is fiery in nature, yet is of great use to he who tames it. The Lion may be symbolic of kingly courtship, of depth and courage. Its fodder are kinder forms generated. It does not kill without reason. The kinder forms need to be generated for this magnanimous kingly force to sustain. It is of a conquering nature, is the King of the forest.



Figure 6. An iconograph from a work on Rosicrucian Symbolology. The two triangles may be considered symbolic of Male and Female, the upward facing triangle the male generative principle, and the downward facing the female generative principle. They, respectively, also symbolize fire and water.

Elephants are often the most conspicuous of animals. Associated with intelligence, movement in groups, placid nature, big ears, etc. Some species are easily tamed. Its strength, black color, and slow movement would cause one to associate it with sluggish change, trust, form, etc.

## The Elements

Is it possible to classify the primordial Joy movements into pattern-sets that hold and sustain each other? A particular manifested pattern might be associated with manifested growth, another with dissolution, another with nourishment, another with sublimation and transformation, and another with the movements sustaining creation.

The **manifested growth** and dynamic **evolution-patternization** of perception may be referred to as the **wood** principle – given patterns of growth and evolution of the tree.

The **dissolution principle** is the manifested **water** element, and this must be distinguished from the primal waters.

**The nourishing** in nature is the **earth**, the mother principle, the fecund. It is nourishing to the growing – that is, the wood. The dissolution principle must act on it to dynamize it so that its movements may merge into, or, rather, be absorbed into, the growing principle.

**The sublimating and transforming** principle is **fire**. It can intensely sublimate, or accelerate the transmutando, and the same time it generates ash which is the nourishing as well; that which was left unsublimated.

The **metal** may be thought of as a generated framework of patterns, and the movements which are present, **sustained** in creation. The alchemist interestingly thought he could convert all base metals to gold, and thus aid the Cosmos in its natural evolution.

Some traditions identify Air, Water, Fire, Earth as the **four primordial elements**. These may be seen as the primordial causatives of transformation and change. The fundamental sustenance patterns that is at the root of all change, and hence, by extension, the building blocks of manifested reality – there might here be a difference to what is precisely referred at even though the names of the elements in the four primordial elements, and the Chinese five elements ( Wu Xing, five movements ), have an overlap. Air being the label we give to the movement patterns that sustain the creative breath in the system. The breath is to be associated with the creative word, and the most vital principle in the sustenance of life, and of animation of lived reality.

Wood burns, because it is a pattern susceptible to transformation. Metal is strongly bonded together, so it may be transformed to a liquid state, and perhaps sublimated partly from there. Water bonds, creates ordered forms of patternization, and works against the intensely sublimating nature of fire. Earth is nourishing, lacking definite patterns of growth along which the fire principle may act to sublimate. Fire leaves out after sublimation the nourishing earth-mass, which can be fodder for a sublimating principle, once transformed by water. For this sublimation to occur, a seed, or an active pattern generator must be present. Fire can only intensify the sublimation patterns in such.

## Perception and The Human Form



In many ancient traditions, the human form is said to mirror the Cosmic form. The ( eyes, ears, mouth, hands, etc., have their symbolic associations) . The legs hold up the system, are two number. The hands extend creative forces into reality, are mirroring the two; they each generate a five – through which the creative intent is projected into reality. The eyes are perceptive of manifestations of Joy in one’s experiential reality. They are two in number.

The ears, for instance, can take in the word and let the expressed word structure or re-structure the system. Again perception of the word is dualistic. The Upanishads say the ears are a ‘leg’ of the Brahman or the Cosmos, as are the eyes. The leg may be understood as that which holds up, or animates. The feet are given a sexual connotation, that which holds the system upright. Adam and Eve are said to have had a “slip” and fell from Heaven.



The Eyes are perceptive of activity, the Alphabet for activity ‘A’ reflected gives the form of an eye. The eye is the primordial creative intent observing itself. Dualistic in nature, it must reflect the dualistic aspects of the primordial creation.

The nose is that which through breathing happens. The creative life force that sustains the self is absorbed through the nose. The breath is considered the animating principle in many traditions. The system ceases to exist as the movement of the breathing principle ceases to animate it. The ancient Chinese character for the self is a picture of



the nose

The mouth is single in the human form. The expression, the creative verb generator exists as a result of the union of the two halves. Consumption and transformation of the consumed occurs at the mouth. 8 times 4 set of teeth engage in transforming the intaken form. 8 is the number of the guas, and 4 is a number of formed reality ( the four elements, etc.; here a result of dualistic multiplication as well ).

The tongue is a flavor perception, flavor separator, transformator, word-generator, active, red in color, moist surrounded by a water-principle, the ability of the system to express itself runs out if the tongue goes dry. The teeth are considered symbols of individuality. A sexual connotation is attributed to teeth marks.

Expression of the creative intent as the word, and intake and transformation of manifested patterns seem to occur in the dualistic whole.

## The Geometric Patterns

In spatial reality, how do these Joy patterns manifest as elementary geometric forms? A simple line may be interpreted as the primordial unity, from which a duality sprung. The line may as well, in manifested reality, be interpreted as the male or the female principle based on its orientation.

The point maybe interpreted as the active manifestation, the germinating factor, the seeding principle. The circle may be interpreted as the womb, where the seeding happens. A manifested, active world may be represented as a dot in a circle.

A world must be sustained by the cross, so placing a cross underneath it, we have manifested world, a newly created reality. The fecundating principle must shine forth to other voids.

In alchemical thought, the same spermatic principle is said to fecundate all reality. The spermatic principle from the sun shines forth to the center of the planets, which are, in the multi-dimensional manifestation, considered feminine wombs or voids, miniature worlds, internally. The internal sun thus fecundates the various chambers within earth, generating gestation chambers where the alchemical metals form.

Restrain to such a manifested world, is represented in the Chinese character Shi, whose meaning loosely translates as the English 'is.'

A line is either an active principle or a passive, depending on the movement it generates in the psyche. In simple graphics, if the movements of the lines are upward and flowing, we interpret it as fire-like, more curved, yet with flames capable of dissolution they are the water principle. Upward moving, yet soft they are the air principle. Lines structures conveying a sense of rigidity, with solid, well connected, rectangular movement is the earth principle.

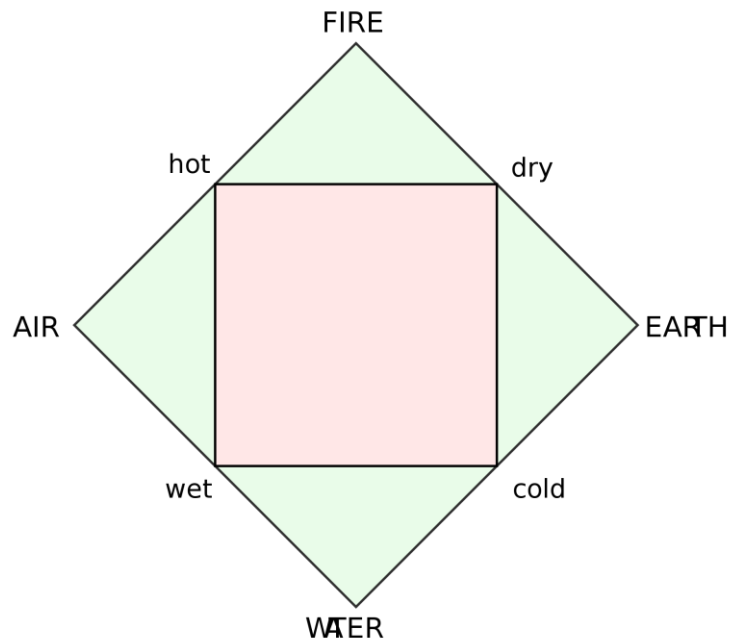


Figure 7. The four elements together are represented as a rectangle or square

When two lines, meet, at an angle, we have a conjunction – generative of movement patterns. At right angles, it is the primordial two merging. [image:right angle]. The Roman image for V is so for this reason, symbolic of the two merging to generate the 5.

A movement whole and a sustained pattern, in itself, must in visual perception in space, as well be a closed pattern. The four primordial elements are represent by the simplest closed geometric figures, the triangles.

The fire principle, transmutation to the higher is symbolized by an upward facing triangle. The water principle, nourishing, dissolving is represented by a downward facing triangle.

The swastika, a form often an abstraction of the forms of some Galaxies, etc., and a very ancient symbol, is perhaps an abstraction of primordial Cosmic conjunction, primordial conjunction, in its manifested

dynamic form Oriented to the left it is considered expressive of the Joy expanding outwards, oriented the other way it is expressive of inward absorption of Joy.

The perception of the upward direction is a perception of the sublimation principle, of transmutation, and of the downward direction is a perception of enrichment, myriadization, intensification, and both the perceptions are complementary, in a whole Joy experience.

The perception of the left is a perception of the generative( past, onset of movement), and of the right is where the generated exists, or moves towards. The male in alchemical paintings are situated on the left, and the female on the right. By the same logic, the backwards direction is the generator, and the forward direction is the generated, and the above is generator, and the below the generated. The perception in Joy of the Joy Generator, and the Joy Receptor thus creates the perception of the directions. And within each perception, must fractal-ly exist further such perception patterns. Otherwise no movement can be generator at any movement-quantum in the perception. And reality itself has to be an infinitesimal fractal of the same Joy patterns.

The manifested, any creative principle, abstracted, as a point in a void, is sustained only through the merging. It is the point of the merging that is generative of the creative force.

The force entering a void is thus ( symbol of ri ), the force having fractally manifested itself created the fertile world is the Celtic cross, the symbol for field in Chinese, etc.

An angle symbolizes a dual, creating a self. Triangle is a primordial trinity; a generative whole. The quadrangle is a stabilized whole. The circle is a perfected, selfless whole. The circle is also symbolic of eternity, eternal movement, etc.

The male and female ends of a line, merging at right angles, in a transmutando movement thus becomes the fire symbol. The male and the female descending, enriching, deeper into each others hearts, resulting in the conjunction is the water symbol. Each of these symbols, penetrated by a parallel line, that is perception of what is in that movement, or of the sustaining factors of that movement, becomes the air and the earth, respectively.

**What do two lines in parallel symbolize?** Two principles, whole in themselves, not apparently interacting, but with the potential to interact. Heaven and earth, an abstraction of the Heaven and earth, portion of two concentric spheres, abstracted on paper, perhaps. If the lines are different in length, they represent a hierarchy, a two dimensional abstraction of a pyramidal hierarchy. Note that the higher line would symbolize the more sublime.

If two parallel lines run in vertical, it could imply two hierarchies, two pillars that hold up one larger structure, etc. Tempero-spatially separated, two transmutando patterns. They complement each other, or form the support of a transmuted structure, a more sublime plane, etc.

Two parallel lines can also symbolize the male and the female, the one above the male, and the one below the female. The one on the left the male, and the one on the right the female. Vertical, they are the perception of the transmutant-enrichment movements by each principle. Horizontal, they are perceptions of

[If you are lost in a forest, they say follow the flowing river, you'll more likely find settlements nearby or around. Water nourishes. It brings ordered forms out of reality when there is a transmutational seed. Movements in all of reality, strategy, thought, everything is rooted in or, are generated ideographic patterns - patterns generated in the movements of certain fundamental forces.]

## Symbolism of Colors

Colors are a perception of the nature and extend of activity of a form. A form when it's a perception of Joy by the male element is red, and by the female element is blue. Purple is a color of the union, hence.

Green is symbolic of life, or movement in a pattern. The association in the human psyche is manifest in words as "And green, the golden tree of life." (Goethe). Green is thus symbolic of the active living life-spring.

This immediately explains the colors of various things that we see. The color of the skies, as seen from earth is blue; the colour of leaves (patternization) is green.

A color, if it goes well with another, depends on their spatial separation, the intensity of change, etc. Again, here, we must interpret the color form as the nature of perception of Joy, of the dual in the conjunction. The change of the pattern of Joy, defines what colors go well together, etc.

The blue is as well a perception of the water aspect, of sinking the direction downward, and red of ascension, the fire aspect. Green is a perception of a defined, generated Joy Spring.

Brightness is transmutation, and movement into darkness is the sinking of the joy principle into heavier grosser matter – for the sake of transmutation. In the grosser is established the root of the Joy spring.

## Symbolism and Numbers

Numbers are stages in creation. Manifested, well defined process-stages. Stages the Cosmos goes through as it evolves from unity to an established conjunction.

## Zero

Symbolized as 0, it represents the primordial void

## One

The primordial germ, unity.

## Two

A transmutando hierarchy generated

## Three

Established transmutando, the triangle, the fire, the water

## Four

Establishment of the elements, the transmutando, and the descendo together generating the four corners of the square, or the cross.

## Five

Established generative interaction of the primordial female and the primordial male.

## Six

The Hexagram, the stable merging of the male and the female. The ascendo and descendo triplicates together

## Seven

Breaking through of a layer, potentiality, yang.

## Eight

Generation of a complete set of creative principles, the transformator, the feminine, the entrance to a system, etc. The action of separation. The dual, unfolding in the transmutando.  $2^3$ .

## Nine

The transmutando unfolding in the dual. The maximum, highest.

## Symbolic operations on Numbers

### Addition

Add the nature of. Addition as we understand is an abstract concept, with almost no rooting in nature.  $1+1=2$  does not imply that two germinal principles are kept side by side to generate two. Instead, it suggests that the germinal adds the nature of the germinal principle to itself, to generate the internal transmutando.  $1+2=3$  suggest, the germinal, adds the nature of the transmutando to generate the fire or the water principle.  $2+1=3$  suggests, the dual adds on to itself the nature of the germinal, generating the transmutando fire or the water.

## Multiplication

A transmutando in the nature of.  $1*1=1$  suggests the germinal transmutando, into nature of the germinal.  $2*2$  suggests a dualistic transmutando, in the nature of the dual.  $3*2$  – and established transmutando in the nature of the dual.  $2*3$  suggests dual in the nature of the established transmutando. Primes thus are purely germinal nature. No nature begets them other than the primordial germ as it manifests in the matrix.

## Squaring

An unfolding into the nature of.  $2^3$ , the dual unfolding in the nature of the nature of the transcend, generates the principle of primordial generative division, the number eight.

## Fermat's Last Theorem

1. Numbers are so constituted that if we add the nature of one to another, we beget another number principle. Add to the transmutando, the nature of the established elementary patterns, and we get 7's nature.
2. Number's nature unfolded into the dualistic allows for the name, in certain cases. 3,4,5 can form such in the nature of the dualistic. Unfolding into the dualistic is the reason for the form of the Pythagoras theorem, in geometrical space.
3. If a number principle unfolds into an established generative pattern – the triplicate, or something higher, its nature becomes established in a pattern, which cannot be achieved by the unfolding of other numbers in the same generative pattern, and adding the nature of one of the resulting patterns to another. In the case of three this is because number unfolds into a established transmutando, of its unique generative nature. In the case of two it is a generative dynamic transmutando, generated from the nature of the primordial seed, by virtue of an internal transmutando.
4.  $3^2 + 4^2 = 5^2$  implies the transmutando first unfolded into the dualistic, added to the nature of the generative elements unfolded into the dualistic is the established generative transmutando-merging, unfolding into the dualistic

## Sounds and Patterns

The sounds generated must be understood in the context of what creative impulse it causes in the system. The vowels set energy into active movement. The meaning can be perceived from the movement of the sound. The perception, the movement of breath and sound creates in the system, as the sound is uttered.



A is fiery, rising in nature. The two in union, generating a fiery rise. The sound of the alphabet, in its various forms represents activity, the movement of the sound its length, how it tapers off, etc suggest the nature of the activity, and how it acted on the entire Joy world.

B is welling up of energy to a limit, creation of a pattern boundary, a defined pattern-surface.

C ( pronounced sea )is the connection factors interplaying, generating bonding forces, generation of binding patterns. The system opening up for interaction.

D is a defined restrain, a dense perception of joy that tends to separate the other perceptions.

E is watery evolution, the movement pattern that dissolves and consumes other perceptions. The movement occurs on a plane. Dissolving fire – water. Brhadaranyaka Upanishad says, “.. ‘while I was worshipping, water was produced’; that is why the Arka (fire used in the Horse-sacrifice) is so called. Surely, happiness comes to him who knows how the fire came to be called arka. Water, verily, is arka. What was then like froth on the water became solidified; that was earth. After the earth was created, Hiranyagarbha was tired. From Him, thus fatigued and heated, came forth His essence as brightness. That was Fire (agni).” The sound ( the ‘ee’ as in feet)/i:/ is associated with fire in the Upanishads.

F is a fiery, airy, transformative perception. Transformation, rising and fiery, feeding, farther-ing the patterns of Joy.

G is grounding, deeply connecting the two systems.

H a warm, fire-driven, activating connection.

I Phallic transformation of the conjunction-joy, active, rising, movement through the hierarchies, occurring in a dual system. Intensification.

J is the I movement resulting in a descending, and rooting itself for the transmutando of the base.

K is knitting of joy perception patterns, two systems tending to become one.

L is welling up of the water principle, and its collecting.

M is dissolution in the waters

N is an order, emerging therefrom, deeply affine.

O is an expansion and encompassing. A feminine vowel, in its written form, as is U.

P is the Joy process such that it dispels all external, activity extending to the external, refusal to be affected by the external.

Q is a generated circulation, a connected circulator perception, that maintains the flow of energies and the joy perception

R is active transformation, reaction, change, rotation, movement generation, the system being generative.

S is a unified restrain state. The serpent in a vertical form, conquered, static, between the male and female sides.

T is a structure, a stable conjunction joy. Togetherness.

U is an intake of the prima material or a precessable nature into the system, and its transformation. And alchemization occurring in a structure.

V is perception of the generative vessel filling up.

W is a mixing of the generative fluids, a measured merging. Interaction of water principles in the two systems.

X is a merging of the active life principles, a perception of the deep and full merging. Of the life generative principles.

Y is the generation of a pattern, patternization, evolution, forking, the one generating the two. Patternization of Joy, perception of myriadization

Z is the movement through the hierarchies of the Joy principles. An active, stable, dynamic generative connection of the dual generatives. Movement through the generated hierarchies of the Joy principles.

## Chinese sounds – Ideophones

The sound form can be analyzed as the male principle's generative movement ( the initial) and the female principle's reception-response ( the final) perception. The entire form may as well be interpreted as the perception of Joy of that pattern of movement, and the Joys forms generated are what the ideophones would refer to.

In Indian mythology, Siva sutras are said to be primordial sounds created by Lord Siva's beating of his drum. The drum is in its form, symbolic of the feminine principle. Panini's celebrated work on Sanskrit linguistics start with the Siva sutras. The Soundarya lahari of Sankaracharya maintains that it is impossible for Siva to create without his female counterpart, Shakthi.

In mandarin there are five tones. The first high tone, is a stable refined, high perception of Joy- the metal principle. The second, the rising, is transmutando, the third the descending-rising is the active descension and conversion to joy springs of the baser rigidified matter – the wood principle, the fourth is a descension of the active principle into baser matter- the water principle. The fifth is a light tone, the

air principle – sustenance of fire, life endowing. By matter here is meant a pattern of perception of Joy, of a realm.

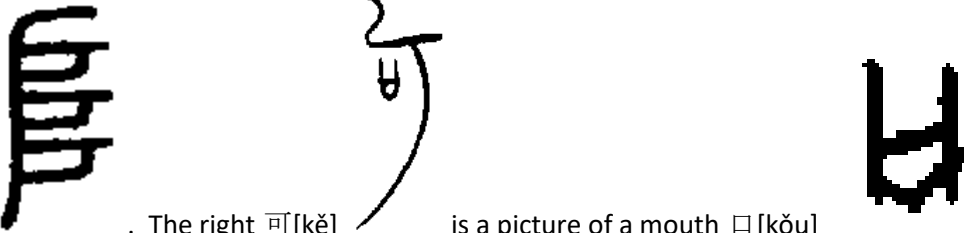
Duration of intonation is suggestive of how the process went, how long it lasted,. Whether the process was abruptly blocked, etc.

## The sound ‘a’

‘a’ in the first tone would be a stable, pleasantly surprised perception of something. ‘a’ in the second tone would be a perception of something that sparked fire within, a surprise, ‘a’ in the third tone would be a perception that provoked a transformation of baser factors, like an ah one would say when one understands a principle – or a raking of notions, a in the fourth tone, when abruptly ended would be activity extinguished, a sudden block perceived, etc. , a movement in which the activity was taken in would indicate acceptance, a longer movement would be bringing to restrain a perceived pattern, an acceptance, a verbal setting into movement, etc. a in the zeroth or the light tone would be activity manifesting, brought into perception, as suggested by the nature of intonation.

The Chinese character 啊 is used to indicate the sound ‘a’ and is pronounced in various tones. They indicate, based on the tone, various kinds of interjections such as ā indicating elation, á indicating doubt or questioning, ǎ indicating puzzled surprise, à indicating agreement or approval.

The character 啊 is composed on the left of the symbol for mouth, indicating life breath, expression, etc., and on the right of 阿 ā, which meant a large hill or mound – structure whose form is indicative of the transmutando. 阿 is composed on the left of an abstraction of the form of a terraced hill 阜 (fù, 'hill')

 . The right 可[kě] is a picture of a mouth 口[kǒu] , and an ideograph for the expansion of 气 (qì, air, vapor; vital energy).

Not that the symbol for hill 阜 is composed of a pyramidal terraced structure along with the symbol of conjunction underneath it, as if the mound is a result of the transmutando patterns. (Three steps have been interpreted as water, fire and the conjunction. )

The symbol for the metal actinium is 錒[ā], which has 金(jīn) 'metal' and 阿 ā, the latter component playing a phonetic role, as well.

## The sound 'ai'

'Ai' suggests intensification, or a restrain generated in activity, a merging, the result of intense merging, of intense activity, etc. The male principle generates the activity, and the female acts to intensify it, or acts in the female to intensify the joy perception patterns.

**In the first tone,** it suggests an intense perception, perception of a result of intense high activity, etc.



哀 (āi) , the picture of a mouth inside a garment, expresses the perception of separation, grief, the garment being the separative, the surface reality, the veil; the mouth within it suggests expression, the creative, as it manifests through the garment. The intensification of activity as a result of separation. The 'i' seems to act as a block or restrain the pattern of the active expansion 'a', and also suggestive of the nature of restrain generated by the garment on the expansive energy, which is again the same as the pattern of movement generated within it – movement of transmutation and descension on a vertical heirarchy. The meaning sorrow derives from this. A pattern of the expressed reality as it is perceived through the veil, the idea that the delusion is the cause of the sorrow-perception. The sound suggests a settled activity, not transmutational, but generative of settling factors.



埃 (āi), symbolizes dust and is composed of the form an earth mound, an arrow, and a fetal

formation. The earth mound 土 [tǔ] is phallic shaped in ancient writing. The arrow is symbolic of intense yang forces, in potential, or in action. Turned up, it could symbolize upward



movement or transmutando. The most ancient forms of the arrow has additional clues to this



An elongation along the vertical suggests movement on the fire-water axis. The upturned fetus is symbolic of the formed. The earth is prima materia[for another cycle of the process of transmutation]. The result in the process of fire-like activity, that which remains after transformation - dust. That which is left after the spirit material is transmuted from matter – upward movement of the spirit matter being symbolized by the upturned arrow. The fetus symbol is also interpreted as a mouth emanating creative breath.



矣[yǐ] was grammatical particle in classical Chinese, indicating completion, etc. It seems to symbolize an ascension, to formation in higher realms; or a formative transmutation pattern.

埃及 Āijí, is the name for Egypt. Curiously, in the Bible there is a symbolic flight from Egypt. Perhaps even an idea of transmutation out Egypt, of the subtler, "I called my son out of Egypt."( Matthew 2:15, Hosea 11:1)



挨[āi] means get close to – arrow symbolizing transmutation, intensification, movement through layers, the upturned fetus which symbolizes formation, and on the left is the symbol of a hand, which symbolizes action, the ability to act. Here the action brings matter closer to its truer state – the nature of the action of transformation – to bring closer to. Referring to the ‘next in a sequence’ - that which guides to the next in a sequence of transmutando patterns, the meaning best understood in its usage in a sentence.



唉[āi] is symbolized by the picture of a mouth – expression, creative breath, etc, and on the right is 矣. The character 唉 suggest- oh! Gosh!; My! , etc. when pronounced āi. The expressed creative intent giving rise to forms through the transmutando. 應也從口矣聲, says the Shuo Wen. The phrase ideographically interpreted suggests a restrain on the transmutando –with the meaning attributor word

應 containing the form of a heart, bird, man, and 瘡. 瘡 being composed of the picture of a bed, a man, and 音. 音 is described as 不能言也. 不( bird in upward flight to the skies) 能( ability) 言(words) 也 ( picture of the female yin). An expression of the creative breath which seeks to order and transmute an intense perception.





挨[ái] A verb meaning suffer, endure, etc. In the second tone, the character symbolizes the endurance involved in the transmutando, bearing of suffering or of endurance that transforms the base into Joy, generating the rising transmutando patterns. The action 打 that leads to the transmutation. 擊背, beatings on the back says the Shuo Wen, describing the character. The back of the body, etc., has in traditions been associated with mechanisms related to transformation of the vital energies.


癌[ái], is composed of the picture of a human on bed, the picture of a mountain, and three mouths. Three being the number of generative activity, and mouth being the symbol of generation. Here it symbolizes fiery generation, and in modern Chinese, the symbol is used to describe cancer.






皚[ái], meaning pure white is composed of 皚 picture of a drum, a hand and perhaps a line here likely indicating the surface top portion of the drum ( the character is associated with the music played upon the victorious return of troops ), together with the symbol for white, which in ancient writing is an obelisk form, having the potential for transmutation - or a form that which drives energies uniformly upwards. Thus the left half is phallic, and the right half that which played on, the drum shape, etc., is feminine. Together it is a harmonious transmutando. Not that the ideogram shows the image of a left hand, the male hand. The idea of the feminine as an instrument that which is played can be found in Shakespeare, Pericles "You are a fair viol, and your sense the strings, Who, fingered to make man his lawful music, Would draw heaven down and all the gods to hearken."



矮 [ǎi]  Arrow, the picture of a woman , and the picture of an awned wheat or

barley plant . The right side is the character 委 meaning, to deputize, to stoop to lower oneself, etc. A woman harvesting grains. Transmutation, woman, and grains she takes. A pattern in transmutando that is not profoundly elevative, short, dwarfish, etc. Transmutation as a result of the effort of the woman, or, equally likely, transmutation affected by the women harvesting the seeds, a loss of seminal energy, perhaps – inferior, not of a high nature, etc. The sound symbolizes descension of activity into baser matter and then an ascension, a transmutation, a ploughing, etc. The wood element's evolution, the grown of a tree is the third movement's pattern of activity.

愛 [ài]  The ancient form of the character, now attributed the meaning 'Love,' is composed of an ideogram symbolizing the conjunction, the heart, and a symbol for restrained movement. The

ancient forms such as  and , of the ideogram clearly show a phallic element in conjunction with the feminine element. The male form's wrapping around the heart in more modern variants may be suggestive of the heart acting as a crucible for transformation of, or collecting of, of the vital energies. In the ancient Indian writing, Brihadaranyaka Upanishad, it is written, "In what does Varuna find his support? Water. In what does water find its support? Semen. In what does semen find its support? The heart, said Yajnavalkya". In Egyptian philosophy is found the idea that the creative

Great Word "in the heart" and the creative speech "on the tongue" are like the semen and the hands of Atum. Atum is presumed to have created the all from his semen and by his hands( symbolic of the action driver). The descending 'a' sound suggesting water-like dissolution, which is bonding in nature, yet active and fire-like ( see explanation of alphabet-sound E), by virtue of its dissolutive nature. 行兒也, is



how the Shuo Wen describes the character. 行 is the picture of a crossroads, symbolic of



merging. 兒 is 白 white( symbolized by an obelisk form, in the most ancient writing) over the picture of a man, his two legs shown prominently 儿. 也 is said to be the picture of a female



vagina .也 is the female yin, says the Shuo Wen. In that sense, it is symbolic of a pattern



of harmonious transmutando. The symbol 爻 is (行遲曳), according to the Shuo Wen – the form suggests a downward expansion, while in the restrain of the Conjunctio – a



descendo. The ancient form of 爻 is an upturned feet . The love, it suggests is of a restraining nature, involving the descendo as a prominent pattern – emotional love. The modern form 爻, is likely a corruption of the symbol of an upturned feet. The movement of the sound, downwards suggests as well the water principle, of bonding, cohesion, etc. An association of water with the conjunction can be seen in all traditions, In Goethe's poem, The Holy Longing, apparent is an association between the waters and love.

*An association between waters and love can be seen in traditions. The same is found in Goethe's Poem:*

*The Holy Longing*

*Tell a wise person, or else keep silent,  
because the mass man will mock it right away.  
I praise what is truly alive,  
what longs to be burned to death.*

*In the calm water of the love-nights,  
where you were begotten, where you have begotten,  
a strange feeling comes over you,  
when you see the silent candle burning.*

*Now you are no longer caught in the obsession with darkness,  
and a desire for higher love-making sweeps you upward.*

*Distance does not make you falter.  
Now, arriving in magic, flying,  
and finally, insane for the light,  
you are the butterfly and you are gone.  
And so long as you haven't experienced this: to die and so to grow,  
you are only a troubled guest on the dark earth.*

*— Johann Wolfgang von Goethe, Translated from the German by Robert Bly*

## The sound 'an'

'A' is an expansion, activity, 'n' an ordering. In the first tone, it is the resultant ordering of transmutando. In the second, the active generation of that ordering, in transmutando, or for transmutando. In the third, it is descension followed by ascension, for the purpose of achieving transmutation. In the fourth, it is the active bonding by the water principle, setting into restrained order, by the activity principle descending into baser matter, in other words, into more chaotic matter.

安[ān] symbolizes peace, stillness, ordering. Comprised of the image of a roof, and the feminine underneath. 宀 is described as 交覆窠屋也象形, which is suggestive of the roof of the transmutando structure 交覆. The woman underneath is symbolic of the transmutando mechanism in place. The high movement of sound indicates, a high, stable activity. ( Confucius, great learning says, [the girl going to the family will harmonize it]). 靜也從女在宀中, says the Shuo Wen describing 安, which indicates a tranquil established transmutando. 宀 may as well indicate the vault of the Cosmos.

案[àn] symbolizes a desk. A quadrangular structure, generally, a desk is made of wood and achieves an ordering of patterns. The quadrangular structure indicates an ordering enforced by the inherent ordering of the elements. The ordering on the manifested patterns, as a result of the transmutando. A desk may as well be circular, in part or whole. A circular form indicates the harmony of heavens, in traditional Chinese as well as traditional western thought. Descending, bonding movement of the sound indicates the nature of action of the ordering transmutando on the patterns.

按[àn] is 二也從手安聲, according to the Shuo Wen. The modern meanings involve, press, push down, according to, etc. The hand may indicate, on a more primordial realm, the separation or conjunction of the five elements, which is perhaps what manifests in perception as action. Action which leads to, or is prior to, an ordering transmutando.

暗[àn] Composed of the image of the Sun, which is symbolic of the male-female conjunction, the primordial seeding, etc. And on the right is an image of the hierarchies, an inverted man, and a mouth with a generative unity contained. Active descension in the conjunction, the will expressing itself. "Clouded sun, dark, obscure; secretly," says Karlgren. 日無光也從日音聲, says the Shuo Wen. The Sun, the manifested in a quasi nigredo stage, manifests in perception of sound, as of nature 音 ( musical sound, expression of will perceived from the heart, etc)

岸[àn] 水涯酒而高者從巖干聲, says the Shuo Wen. Water beating against the cliffs, generating the wines which are then transmuted. 干 is described as 犯也從一從反入. 犯 [fàn] now means violate; and ideographically is intensive blooming.

俺[ǎn] We, I . An encompassing transformation, following a descension pattern. On the left is the image of a man, on the right is 大 signifying expanse, below which is 申, symbolic of a dualistic stretching of two primal forces.

## The Sound 'ang'


The sound 'ang' symbolizes the ordering of transmutando activity, along with its grounding factors. The system which constitutes of the base being transmuted


骯 [āng], has the meaning dirty, filthy, etc. Is composed of 骨 (gǔ) 'bone', ideogram of a skeletal framework, 𠂔 (guǎ), with flesh, 肉 ròu) 'flesh,' and 亢[kāng]. The character 亢 has the meanings loud and sonorous, resounding, high, and is described by the Shuo Wen as 人頸也從大省象頸𦣻形, neck, abstracted form of a circulatory mechanism to a higher portion of the system. Wieger explains the character 亢 such, " "A man who puts his weight on both legs, stretched apart, to make an effort; 屈左右腿。指事。Compare (尢). The upper part of the body is shortened, to represent that it is the lower part that acts. Derived meanings: exaggerate firmness, obstination, rebellion." . 骯 [āng] is thus a reference to the flesh portion of a transmutando structure, the baser, that which is being transmuted.



昂[áng] Is composed of 日(rì) 'sun' and 印, a person standing and 卽 (jié) a person kneeling,



舉也從日印聲, says the Shuo Wen. 舉 has the meaning 'raise'. 日 which has the ancient form , was the symbol of the Sun for the ancient Chinese, of Gold for the alchemists, the primordial germ manifesting, the fecundation of the feminine by the primordial masculine, etc. The actively manifested. 實也大易之精不虧, True, Real, the Grand Masculine's Jing is never lost. Jing has the meaning vigour, semen, etc. A more alchemical interpretation would be that the Tai Yang's ( Great Primordial Male Principle's) vital principle is vigorously transmuted, by virtue of the alchemical vessel, resulting in the

form . 印, is explained by the Shuo Wen as 望也欲有所庶及也從匕弓詩曰高山印止. The base of a towering structure, evoking desire, the bonding aspect of a transmutando structure. Karglren explains 印 [áng] thus: "Lofty, majestic, high; I (the emperor) --- the seal has 人 in its reversed variant 匕, here distorted, and 卽 seal, office: a man in office." 昂 has modern meanings high; soaring, etc.



盥 [àng] has the meaning overflow. 盥也從皿央聲, says the Shuo Wen. 皿 [mǐn] is according to the Shuo Wen, the picture of a utensil used for preparing food. The concept of 'food' evokes layers of symbolism, including that which is consumed in the alchemical-transformative process. In the

Upanishads is found the idea that the world is the food of the



creator. 央 [yāng] , has the meaning entreat; center, etc. 央 is explained such by the Shuo Wen: 央中也從大在門之內大人也央旁 同意一曰久也. 央 can have the senses, the world axis, the transformative figure, the human, situated along the central axis of transformation, driving transformative evolution, etc. The transformed bubbling up, overflowing upwards.

Joy bubbles in the cup,  
In the grape's golden blood...  
When the full cup is passed,  
Let the foam spray to the Heavens,  
This glass to the good spirit

- Schiller, Ode To Joy

## The Sound 'ao'

A is expansive action, and O is a bounded sphere of activity.



## Elements of Ideographic Expression


The elements of ideographic expression in Chinese are called radicals. Radicals are fundamental building blocks, which come together to create more complex characters. They are the fundamental expressions, fundamental perceptions.

The ancient Chinese dictionary, Shuo Wen lists characters under 540 radicals. We will explore them in this section, in order, trying to see patterns, and reasons behind the ordering.

### Primordial Unity

—[yī], the primordial unity, from which emanates the first merged dual principles, the Dao, forming Heaven and Earth, which in turn transforms in formation, to the myriad of things. The form of the



character is a single horizontal line . The line generated with its left and right ends, the male and female aspects

. 惟初大極道立於一造分天地化成萬物, says the Shuo Wen. Ideographically interpreted, the phrase



seems to suggest the onset of a transmutation pattern, 惟[wéi] being composed of the symbol of a heart and that of a bird, onset of transmutando in the heart. The second 初[chū]



, being composed of a fabric



, and the picture of a sword, a dao,



which is a phallic form, and suggests the male generate forces, being generated from the whole fabric of reality – the movement being generative of a force, that which seeks resolution, we may suppose is of a separating nature. It might as well suggest a separation on the manifested fabric, the restrain principle which generates it being phallic, masculine, creative, capable of seeding. A primordial transmutando, generating heaven and earth. The primordial androgyne’s creative impulse which generates the separation.

“After the division, the two parts of man (the Androgyne), each desiring his other half, came together and throwing their arms around one another, entwined in mutual embraces, longing to grow into one; they were on the point of dying from hunger and self-neglect because they did not like to do anything apart,” to quote Plato’s ‘The Symposium,’ translation by Benjamin Jowet.


## Transmutando Hierarchy


上 [shàng], above, upward, ascension, superior. The ideogram in its ancient form was the picture of two


lines, the line above being smaller than the one below  . A pyramidal or triangular form, a

hierarchy. Alternate forms included  , a symbol of ascension in western traditions,

 , the present day form and the Seal form  . The first primordial

transmutando. 高也, says the Shuo Wen, explaining the character.  suggests,

transmutation, by virtue of the alchemical vessel.  is a tall rising building. The mouth is associated with consumption and transformation by a digestive fire, the sharply rising building suggests

upward flow of energies. , is perhaps suggestive of a seeking to merge ( the point being where the merging of two occurs) of the male and female ends of the generated principle.


 might be suggestive of a creative repetition of the hierarchies, fractal generation of reality. The pattern repeats, generating another dual capable of generation from it, forming another plane of the hierarchy.



Figure 8. 高也 evokes the imagery contained. We see the union of dual, the baser crude matter represented as a frog in water, the bird flying upwards as the tranmutando. Dew drops as the nourishing, dissolving for another cycle of transmutando. The shaope of the vessel allows for a fiery rise. Kept ona furnace, which an opening, the breathign through which keeps the transmuting fire alive. Source: Redrawn from a 15th century manuscript in the British Library, Harley 2407



Figure 9. Alchemical cupid from Johann Theodor de Bry *Proscenium vitæ humanæ sive Emblematum Secularium*, Frankfurt, 1627.



Figure 10. A Tree Growing on Another Tree, Klamath, California

## Creative Manifestation

示

示[shì] , the manifested. Ideographically, we see the two giving birth to the three. The explanation of the Shuo Wen says, “天亟象見吉凶所以示人也從二三亟日月壘也觀乎天文以察時變示神事也” Ideographically interpreted, the phrase says, “From heaven manifest, as blooming buds on a tree, forms perceived as harmonious, and as intense, resulting in the forming-manifesting of man along with his transmutation vessel, in whose connected movement-transmutando pattern, the three manifest blooming-日月壘...” 日月壘 translate and Sun, Moon and the Stars. In explaining 壘, now attributed the meaning stars, the Shuo Wen says, “萬物之精二為列壘.” The myriad things’ 精 ( semen) transmute upwards, forming the patterns of the stars. The sun is symbolic of the male, and the moon is symbolic of the female.

In some ancient variants are seen a flow, the triagram for

示

water, downwards, . Other variant conceptualizations



Figure 11. Imagery from the Rosarium philosophorum of the alchemists.

include 示 , 示 and 示 .

The character may as well have been intended to symbolize the founding of the joy-fount. The transmutating mechanism. That by which, or along which, the transcedo happens and the dew descension happens.





Figure 12. Imagery from the 'Hermetic Garden.'

“For as soon as there is a mixture made of the male and female, the stars are stirred up in the animal or in man, which are so strong that they draw unto themselves the stars, and the stars the eternal light (for the matter of everything attracts its form) then, I say, there happens an injection of the star together with the injection of the seed into the matrix, whence there succeeds the motion of vegetation, that the male sperm as the agent, may be mixed with the female, may act upon it, and beget a man or an animal, according to the form, in which the star or firmament did then excel. This body being so prepared, there follows another injection, that is the astral, material, spiritual and fundamental body, together with life.”

- **The Natural round Physick or Philosophy of the Alchymical Cabalistical Vision**, Transcribed from British Library MS. Sloane 3639, by Jon Evans

We may find here analogy to the Egyptian idea of the night Sky as the generative feminine. The below imagery is from the Egyptian book of the Dead:



## The Manifested



Figure 13. Within a circle of stars, symbolizing heaven, are a man and a woman. The man on the left stands on the Sun, while on the right the woman stands on the Moon. An inner circle forms the earth. Together they generate, centered on the earth, a creative fire, symbolized by the triangle.



三[sān] Three. The Way of Heaven, Earth, and Man, says the Shuo Wen.

For the Pythagoreans, three was a symbol of perfection. The only number which is the sum of the numbers before it.

The Greek symbol for 3 was γ, or Γ.



≡ ≍ ≎ ≏ ≑ ≒

Evolution of the glyph has been hypothesized to be such:

“一耦二為三成數也,” The One Paired With the Two, Forming the Number Three, says the ShouWen. In Chinese History, there were Three Sovereigns.

## The King



王 [wáng] , the ancient forms show, an alchemizing principle enter a crucible. Allows for the interpretation: Earth, as the crucible, and Heaven manifesting its creative through Man.



Variant of the character include , the bird might have indicated



transmutation. Other variants include ,



Figure 14, Ancient variant of the 王 character. Two dragon-headed figures are on each side . They might be dragon motifs, or, as well have been two long-tailed birds. Long tailed birds symbolize harmonious transmutation.

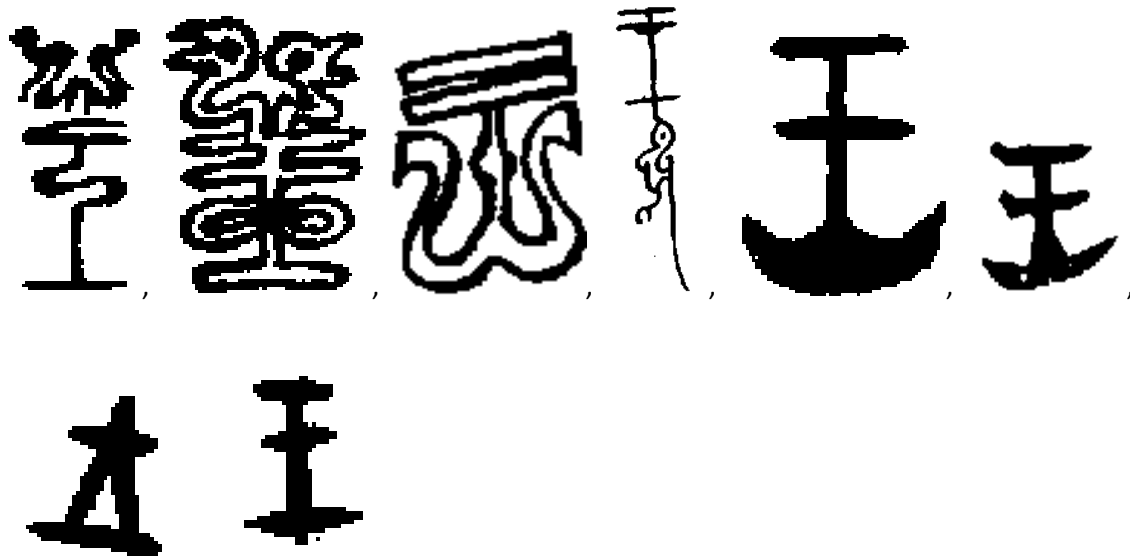


Figure 15. "According to alchemists a dragon inspired could be transformed into a philosopher's stone" A medieval woodcut engraving.

In Viatorium, Maier expresses through allegory, how an elephant engorges itself with water, is ambushed by a dragonlike serpent that feeds on its blood. The elephant, weakened, eventually tumbles on to the serpent, and crushes it into a bloody pulp. The dragon's blood, a red tincture, is matter that may make the philosopher's stone. The elephant that engorges itself with water is the base matter, treated by waters. It is





Figure 16. A 19th century Japanese depiction of a dragon. Source: Wikipedia

the serpent's movement that compels the union. Ambush by a serpent symbolizes this, perhaps.



The ideogram suggests that the King Principle restrains the serpent and drives the transmutation of baser matter into the higher. Or, that, in the case of it being the imagery of a long tailed bird, it generates a

dualistic transmutando.



Figure 18. A Jade dragon from the Warring States period.



Figure 17 A Long-Tailed Blue Bird on a Blooming Plum Branch - by Ando Hiroshige



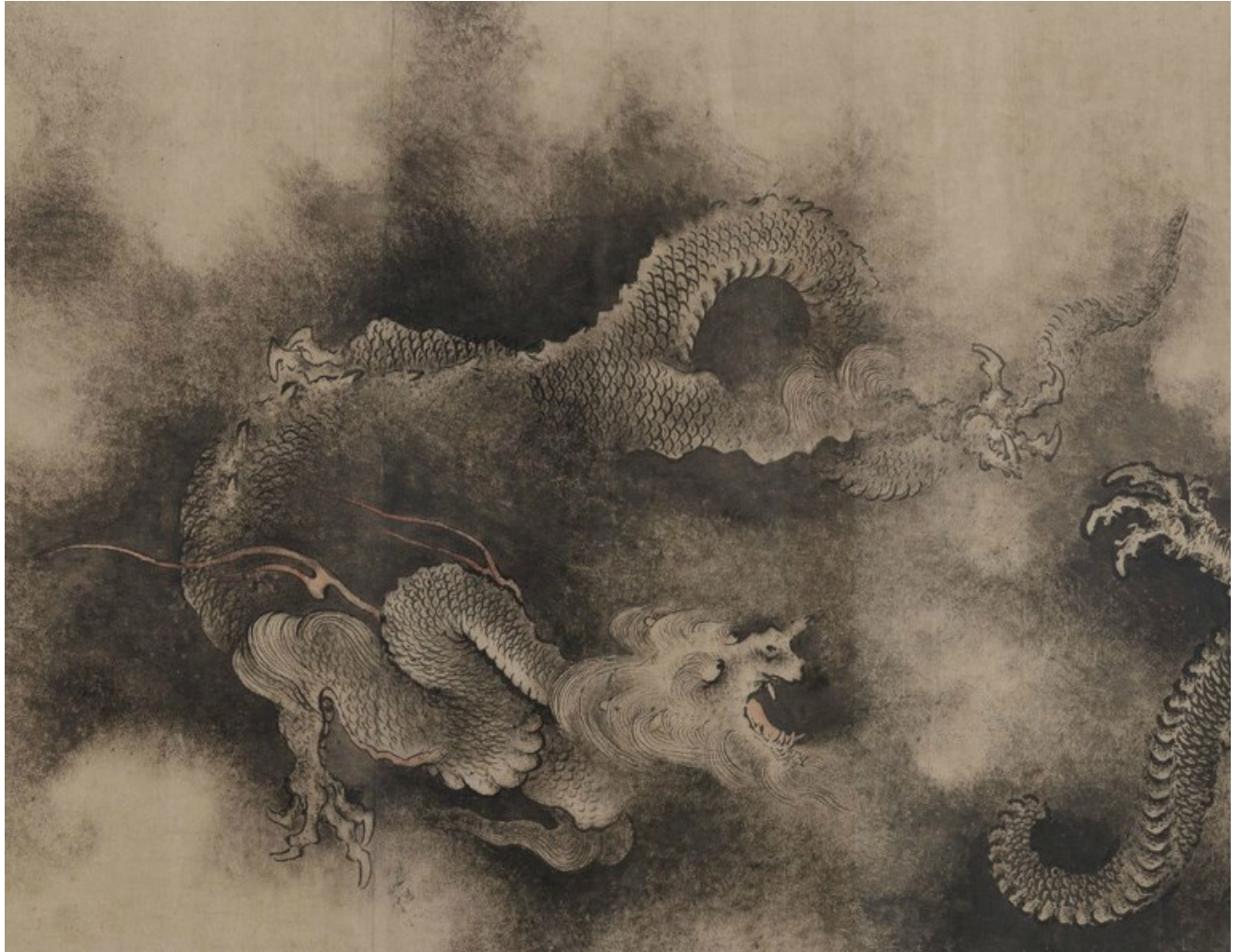



Figure 19. A Dragon motif from The Nine Dragons Scroll(九龍圖), painted by the Song-Dynasty Chinese artist Chen Rong (陳容)




Figure 20. Imagery from the Gichtel edition of Boehme Series

As indicated by the diagram in the Boehme series, the vertical is that which descends, and anchored in fertile earth becomes the transmutator. In the transmutation, or, rather as perceptions of the transmutando forms, manifests patterns of reality.

## The Beautiful

玉 [yù]  Jade. Precious stone. Alternates of the most ancient

forms include . An alchemization through the hierarchies generating the beautiful, the living. As an established pattern of the joyous transmutando.

The triple that evolves on the top, might be symbolic of generated, living reality. The crowning of nature, of the alchemists, perhaps. Jade was considered the solidified semen of the celestial dragon, in ancient China. Semen is the result of the transmutation of the intaken food, through several layers, in the organism, in traditional India, Greek, and Chinese thought.

The horizontal lines symbolize stages, or layers of the generated transmutando. The vertical the movement of the transmutando, as perceptions of rising fire, and dissolving waters.

Other Variant forms of the character include:

王, 𠂔, 𠂔, 𠂔, 𠂔, 𠂔, 𠂔

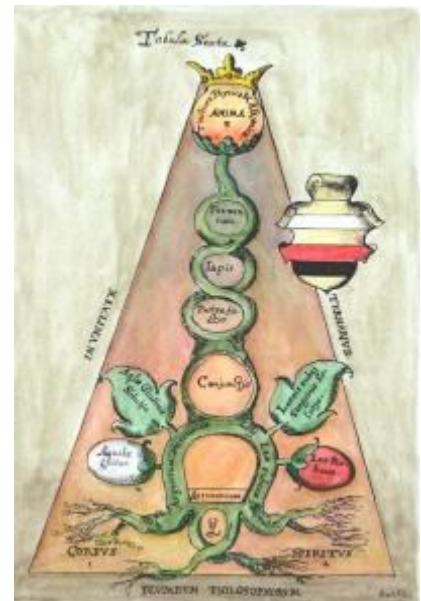


Figure 21. 17th century, Ripley's Marrow of Alchemy



Figure 22. Synthesis of the Philosopher's Stone. From Claudio de Dominico Celentano di Valle Nove, *Book of Alchemical Formulas*, 1606.





Figure 23. Imagery from the Ripley Scroll



Tabula siue Ramus Arboris  
physica et Alchymica.

philosophicæ de Tinctura

Scutum colorum



Colores septem.



*temperata*

Fermentatio.

*Medicina*

Lapis.

Putrefactio.



*Fit Virtus*

*In*  
Solutio Aquilæ  
glutinis.

Solutio Leo-  
nis rubei in San-  
guinem.

Aquilæ gluten.

Leo rubeus.

1. Corpus.

Spiritus. 2.



Plumbum Philosophorum

The alchemical illustration below shows the ‘lead’ of the philosophers, going through three stages of transmutation – Putrefactio, Lapis, Fermentatio.



was the ancient form of the character, according to the Shuo Wen. The stone is the matter which undergoes sublimation from the base to the profound. “The beautiful emerging from the stone,” says the Shuo Wen. Of the conjunctio-generated five virtues 仁、義、禮、智、信.

### Dualistic Beauty



玕 [jué], is composed of two 玉 [yù] symbols. “二玉相合為一玕,” says the Shuo Wen: Two 玉 s in mutual harmony form a 玕. The most ancient forms of the



character resemble . Perhaps the dualistic Joy founts establish themselves as the manifested dualistic. Two crowned principles, of ordering and beauty, driving a transmutando, through the hierarchies. The King and the Queen, perhaps.



“The father thereof is the sun, the mother the moon.

The wind carried it in its womb; the earth is the nurse thereof.  
It is the father of all works of wonder throughout the whole world.  
The power thereof is perfect, if it be cast on to earth.  
It will separate the element of earth from that of fire, the subtle  
from the gross, gently and with great sagacity.  
It doth ascend from earth to heaven.  
Again it doth descend to earth, and uniteth in itself the force from things superior and things inferior.” –  
Excerpt From a Translation of Tabula Smaragdina.



Figure 24 Engraving from Benedictus Figulus, *Thesaurinella olympica*, Hamburg, 1682.



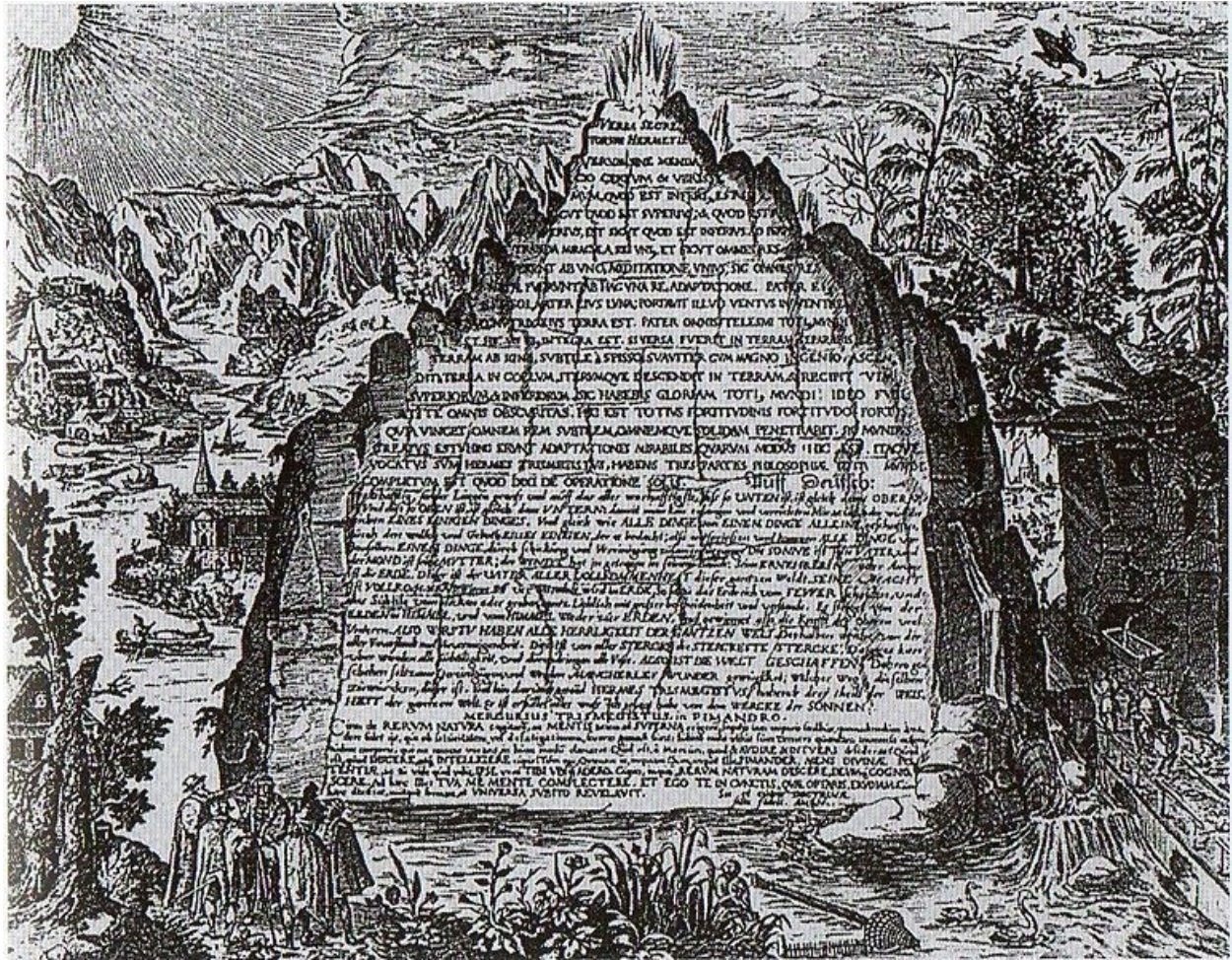


Figure 25. A Depiction of The Emerald Tablet

The Author's translation of the Latin text of The Emerald Tablet. (Chrysogonus Polydorus, Nuremberg 1541):

- Dilip Rajeev

1. Primordially true, free from mind's alteration, true and truest:
2. What is inferior is just as what is the superior, and what is superior is just as what is inferior, together generating the miracles of the whole.
3. And as all things are from One, by meditation on the One, so all things have their nativity in this Union-reality, adapting.
4. Father of it is the Sun, Mother of it is Moon, Carried it the Wind in its womb, Nursing it the Earth is.
5. Father of All weaving the Self of the entire Worlds is this.
6. Virile his integration is when vertically transforming entering fused into Earth.



Figure 26. Engraving 5 from, Khunrath Amphitheatrum sapientiae aeternae, 1609.

7. Separate Earth from Fire, Subtle from the Dense, Sweetly, with Magnanimity and Innate Genuineness.
8. Ascending from Earth into Heaven, iterating it descends into Earth, and receives the energy of the superior and the inferior.
9. So you will endure the glory of entire Worlds.
10. Therefore flees from you all obscurities.
11. This is the totality of strength of the strong's strength, because it will win all things subtle, all that is solid( solidam fem acc. Latin) it will penetrate.
12. So is the World created.
13. Henceforth they will exist as adaptations wonderful, that which is the method is here. Therefore named am I Hermes Trismegistus, having the three parts philosophy of the entire world.
14. Complete is what I have said of the operation of the Sun .

**Translation From Hypothetical Chinese Original, Needham 1980:**

1. True, true, with no room for doubt, certain, worthy of all trust.
  2. See, the highest comes from the lowest, and the lowest from the highest; indeed a marvelous work of the Dao.
  3. See how all things originated from It by a single process.
  4. The father of it (the elixir) is the sun (Yang), its mother the moon (Yin).
  5. The wind bore it in its belly, and the earth nourished it.
  6. This is the father of wondrous works (changes and transformations), the guardian of mysteries,
  - 6a. perfect in its powers, the animator of lights.
  7. This fire will be poured upon the earth...
  - 7a. So separate the earth from the fire, the subtle from the gross, acting prudently and with art.
  8. It ascends from the earth to the heavens (and orders the lights above), then descends again to the earth; and in it is the power of the highest and the lowest.
  9. Thus when you have the light of lights darkness will flee away from you.
  10. With this power of powers (the elixir) you shall be able to get the mastery of every subtle thing, and be able to penetrate everything that is gross.
  - 11a. In this way was the great world itself formed.
  12. Hence thus and thus marvelous operations will be achieved.
- [Slightly altered from Needham 1980: 371.]

**Translation, by Isaac Newton, found among his alchemical papers as reported by B. J. Dobbs in modern spelling:**

1. This true without lying, certain most true.
2. That which is below is like that which is above that which is above is like that which is below to do the miracles of one only thing.
3. And as all things have been arose from one by the mediation of one: so all things have their birth from this one thing by adaptation.
4. The Sun is its father, the moon its mother, the wind hath carried it in its belly, the earth its nurse.



5. The father of all perfection in the whole world is here.  
Its force or power is entire if it be converted into earth.
6. Separate thou the earth from the fire, the subtle from the gross sweetly with great industry.
7. It ascends from the earth to the heaven again it descends to the earth and receives the force of things superior and inferior.
- 8,9. By this means ye shall have the glory of the whole world thereby all obscurity shall fly from you.
10. Its force is above all force. for it vanquishes every subtle thing and penetrates every solid thing.
11. So was the world created.
12. From this are and do come admirable adaptations whereof the means (Or process) is here in this.
13. Hence I am called Hermes Trismegist, having the three parts of the philosophy of the whole world.
14. That which I have said of the operation of the Sun is accomplished and ended.

**Original edition of the Latin text. (Chrysogonus Polydorus, Nuremberg 1541):**

1. Verum, sine mendatio, certum et verissimum:
2. Quod est inferius est sicut quod est superius, et quod est superius est sicut quod est inferius, ad perpetranda miracula rei unius.
3. Et sicut res omnes fuerunt ab uno, meditatione unius, sic omnes res natae ab hac una re, adaptatione.
4. Pater eius est Sol. Mater eius est Luna, portavit illud Ventus in ventre suo, nutrix eius terra est.
5. Pater omnis telesmi[5] totius mundi est hic.
6. Virtus eius integra est si versa fuerit in terram.
7. Separabis terram ab igne, subtile ab spisso, suaviter, magno cum ingenio.
8. Ascendit a terra in coelum, iterumque descendit in terram, et recipit vim superiorum et inferiorum.
9. Sic habebis Gloriam totius mundi.
10. Ideo fugiet a te omnis obscuritas.
11. Haec est totius fortitudinis fortitudo fortis, quia vincet omnem rem subtilem, omnemque solidam penetrabit.
12. Sic mundus creatus est.
13. Hinc erunt adaptationes mirabiles, quarum modus est hic. Itaque vocatus sum Hermes Trismegistus, habens tres partes philosophiae totius mundi.
14. Completum est quod dixi de operatione Solis.

**The Tabula Smaragdina of the Heheime Figuren**

“ The earth on the ground hath mislead many,  
Having been deemed a worthless thing,  
Although all the power lieth in it.  
Some know not how to separate it  
From their Cortibus, therefore they fail.  
It was cast behind the door,

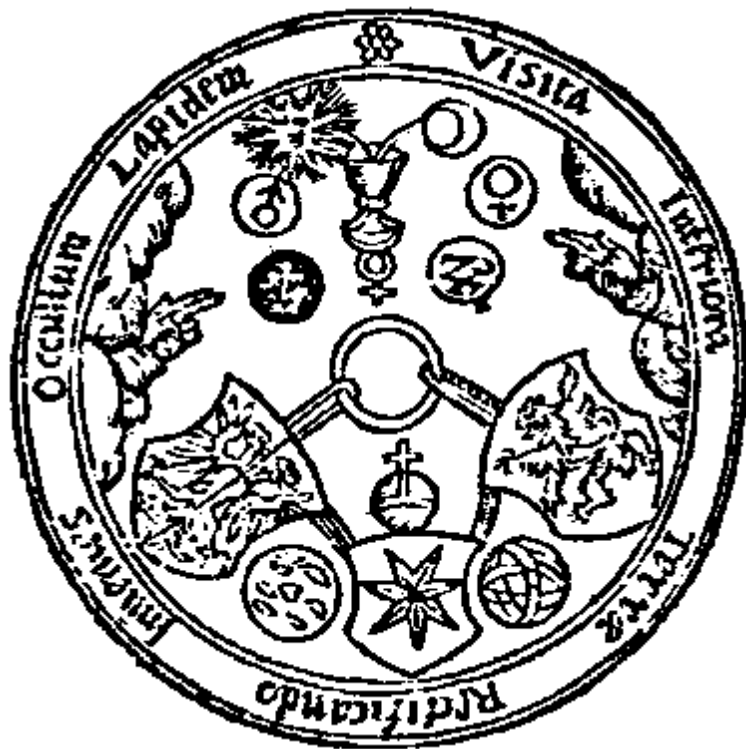


Figure 27. Tabula Smaragdina from the Geheime figuren

But the Wise Man taketh it up again,  
Purifieth it snow-white and clear:

This is the ground, I say in truth." –  
*Excerpted from an Explanatory Poem  
Accompanying The Tabula Smaragdina of the  
Heheime Figuren*

"There is a water which doth not make wet.  
From it the metals are produced,

It is frozen as hard as ice." - *Excerpted from  
an Explanatory Poem Accompanying The  
Tabula Smaragdina of the Heheime Figuren*






|                             |          |             |           |
|-----------------------------|----------|-------------|-----------|
| <b>10</b> World created     | Anger    | Guidance    | Capricorn |
| <b>11</b> 3 parts of wisdom | Taste    | Confession  | Aquarius  |
| <b>12</b> Solar Work        | Laughter | Celebration | Pisces    |


The Sefer Yetzirah says,


1. God produced He, predominant in Speech, crowned, combined, and formed Aries in the world, Nisan in the year, and the right foot of man.
2. God produced Vau, predominant in Mind, crowned, combined, and formed Taurus in the world, Yiar in the year, and the right kidney of man.
3. God produced Zain, predominant in movement, crowned, combined, and formed Gemini in the world, Sivan in the year, and the left foot of man.
4. He produced Heth, predominant in Sight, crowned, combined, and formed Cancer in the world, Tammuz in the year, and the right hand of man.
5. He produced Teth, predominant in Hearing, crowned, combined, and formed Leo in the world, Ab in the year, and the left kidney in man.
6. He produced Yod, predominant in Labor, crowned, combined, and formed Virgo in the world, Elul in the year, and the left hand of man.
7. He produced Lamed, predominant in sexual desire, crowned, combined, and formed Libra in the world, Tisri in the year, and the gall in man.
8. He produced Nun, predominant in smell, crowned, combined, and formed Scorpio in the world, Marchesvan in the year, and the intestines in man.
9. He produced Samech, predominant in sleep, crowned, combined, and formed Sagittarius in the world, Kislev in the year, and the stomach of man.
10. He produced Oin, predominant in Anger, crowned, combined, and formed Capricornus in the world, Tebet in the year, and the liver in man.
11. He produced Tzaddi, predominant in Taste, crowned, combined, and formed Aquarius in the world, Sebat in the year, and the gullet in man.
12. He produced Quoph, predominant in Mirth, crowned, combined, and formed Pisces in the world, Adar in the year, and the spleen in man.

## The Vapors




 气[qì] Vapor, Vital energy.




Circulation of transmuted matter, through the system. The sound form suggests it is related to the water principle, the dew, the clouds, vitalizing, dissolving, nourishing.



Variants of the form include , and the oldest forms are two lines with a shorter line in between. The texture of the surface on which the lines were draw, tortoise shells,

bones, etc., would have caused the more linear form .

The Shuo Wen explains the form as 雲气也象形凡气之属皆从气. The first character of the phrase is 山

雲[yún]Cloud: 山川气也从雨云象回轉之形. Which ideographically is “  (Mountain) 

 (river, waterways)  (qi, circulation)  (by virtue of the transmutation vessel)

 (restrained movement of the two )  ( rain, symbolic of dew, semen in certain

cultures) 二 (clouds, movement of the vapors upwards,

archaic form: 𠂔 ) 象 (elephant, base matter fecundated

by water) 𠂔 (a character suggesting return movement

in a sphere, circulation) 𠂔 (a character with the

meaning to turn) 𠂔 (stepping forth from, or where

from stems) 𠂔 (form, shape, casting shadow on).

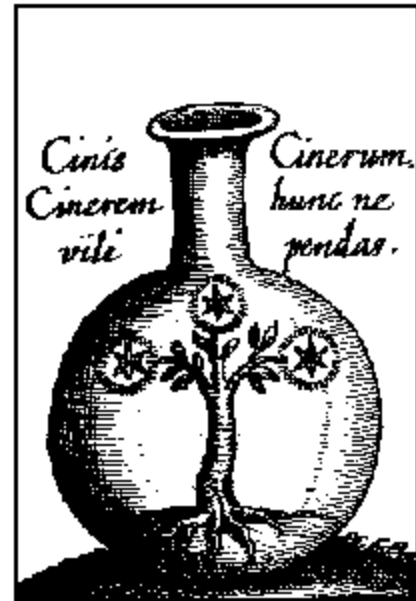


Figure 28. "The black clouds descendeth unto the body from whence they came out and there is made connection between the earth and water and is made ashes. The crow is black, the Dove is white, the Phoenix burneth herself that she may procreate or bring forth another of the ashes."

"For his clouds which were upon him turneth again into his body as they came out." – Donum Dei

Hence, the explanation of the character, 雲气也象形, would be

雲 (Clouds and transmuted

dew)

( circulation)

( by virtue of the vessel)

( water fecundated matter)

形

( form, forming, casting influence on)

## Vertical Movement

### The Sprouting

𣎵[chè].


Sprout. The form resembles the form on the crown of the ancient forms of 玉 [yù],

jade.


That which emerges from the transmutando. Living. The philosopher's stone is sometimes said to be a vegetable.


Life's emergence follows the patterns of transmutando established.


艸木初生也象 | 出形有枝莖也, says the Shuo Wen. Ideographically, the explanation may be interpreted as “Living-

patterns(  ) are born of the virile forces in the fabric of

reality(  ), the

vessel transmuting(  ) the water-fecundated base matter (

 , Image of an elephant)along the vertical

(  )manifests in form as the



stalk transmutator().

The sound-form [chè] suggests the carrying of evolutionary water, and the nourishing involved there-in.



“All genuine and judicious philosophers have traced back things to their first principles, that is to say, those comprehended in the threefold division of Nature. The generation of animals they have attributed to a mingling of the male and female in sexual union; that of vegetables to their own proper seed; while as the principle of minerals they have assigned earth and viscous water.” - The Stone of the Philosophers by Edward Kelly


“For they considered that by returning to the earth, and by a supreme magical separation, a certain perfect substance would come forth, which is at length, by many industrious and prolonged preparations, exalted and raised up above the range of vegetable substances into mineral, above mineral into metallic, and above perfect metallic substances into a perpetual and divine Quintessence<sup>7</sup>, including in itself the essence of all celestial and terrestrial creatures.” – Paracelsus, The Aurora of Philosophers

“The philosophers have prefixed most occult names to this matter of the Stone, grounded on mere similitudes. Arnold, observing this, says in his "Rosary" that the greatest difficulty is to find out the material of this Stone; for they have called it vegetable, animal, and mineral, but not according to the


literal sense, which is well known to such wise men as have had experience of divine secrets and the miracles of this same Stone.” - Paracelsus, The Aurora of Philosophers

“But when the philosophers compare their matter to a certain golden tree of seven boughs, they mean that such matter includes all the seven metals in its sperm, and that in it these lie hidden. On this account they called their matter vegetable, because, as in the case of natural trees, they also in their time produce various flowers. So, too, the matter of the Stone shews most beautiful colours in the production of its flowers. The comparison, also, is apt, because a certain matter rises out of the philosophical earth, as if it were a thicket of branches and sprouts: like a sponge growing on the earth. They say, therefore, that the fruit of their tree tends towards heaven. So, then, they put forth that the whole thing hinged upon natural vegetables, though not as to its matter, because their stone contains within itself a body, soul, and spirit, as vegetables do.” - Paracelsus, The Aurora of Philosophers

## The Dual Sprouting

艸 [cǎo] , grass  .The ShuoWen follows a pattern of presenting the generator-generated form, followed by the generated. Thus, we often see the whole before we see the part. The dual



sprouting may be interpreted as the dual crowns of  . Or, the evolution of life, following the dualistic established patterns. All life exists for the purpose of transmutation, or, in other words, are forms in perception of transmutando Joy, and they follow the same primordially established patterns of transmutation.

The sound form [cǎo] suggests a fire-like, actively evolving connected togetherness. The dualistic transmutando pattern associated with that perception.








Figure 29. Imagery From teh Mylius version of Donum Dei Series.




“百蟲也從二艸,” says the Shuo Wen. Literally interpreted it says, “A hundred grass plants, from two 艸.”

Ideographically, it gives a very different interpretation.  is the ancient form of the character

for hundreded 百. Variants of it include , , , . The forms, with the image of a vessel and a triangular form representing the fire aspect of the transmutando, represent alchemized, actively transmuting whole. The container is that which holds the nourishment.

The fire principle acts within it to transmute. A dualistic union is seen in imagery as . They may also suggests the copulation driving the transmutando, separation into five elements of the primordial nourishing matter, etc. As we progress into further study of ideograms, other senses of the

form will become apparent.  is a triplicate sprouting – generation of reality principles – which are as three, as we have already seen. The central transutation hierarchy, and the dualistic transmutators creating and supporting it. Each recursively being a triplicate world 也 is the feminine Yin,



or the female vagina

shows connected transmutando movement of the two. 二



is reinforcing the idea of dualistic patterns, and

is the generated.

Note that Shuo Wen explains the character for hundred as:

百 十 十 也 從 一 白 數 十 十 爲 一 百 百 白 也 十 百 爲 一 貫 貫 章 也



Figure 30. The White Rose of Deonum Dei "I am the Elixir to the white transforming all imperfect bodies into most pure silver better than the mine, whereof one part changeth a thousand of Argent vive into most pure Silver." - Donum Dei



Figure 31. The Red Rose of Donum Dei. "I am the Elixir to the red transforming all imperfect bodies into most pure gold better then the mine, for one part being cast upon a thousand of Argent Vive, we perceived that it congealed it and made it red, and converted it into most pure gold." –Donum Dei.

### 13. 蓐 Transmutation in Conjunctio

蓐 [rù], is now given the meaning grass or straw mat. The form is composed of



three components, a dual blooming 辰, which is the form of a plough (that which is capable of



Figure 32. Imagery from Donum Dei

transforming the earth's surface, used in the initial stages of

fecundating the Earth )

居 處

𠂇 𠂈 𠂉

, the Earth matter's initial



Figure 33. Imagery from Donum Dei

transformative separation. And 寸

𠂇

which symbolizes, measure, measured action, conscious

control, etc. 寸 is explained by the Shuo Wen as 十分也

form 寸[cùn] suggests an alchemizing connection generating an order, alchemy in the waters.

𠂇 𠂈 𠂉

. The sound

陳艸復生也從艸辱聲一曰蒺也, says the Shuo Wen.

## **Strokes and Meaning**

In this section we attempt to attribute meaning to the fundamental strokes of Chinese Characters.

## **Geometric rules of Combination**







**Symbolism of Elements**

**Forms, Mathematical Patterns**

## **Geometric Patterns**

## **Sounds and Patterns**

//human form, in Chinese

## **Symbolism of Colours**

( Green symbolizes intensity of circulation in a pattern )

## **Symbolism of the Numbers**

## **Ideographic Radicals in Chinese**

## **Sound Patterns in Chinese**

## **5000 ideograms in Chinese**

A study of Egyptian symbolism